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ILLINOIS  
CAMPAIGN



Tentative Exhibition Schedule  
1976-1977 Academic Year

Krannert Art Museum  
University of Illinois  
Urbana-Champaign

<b>August 22-October 3</b>	De Kooning Lithographs	Twenty-eight lithographs by the American abstract expressionist painter, Willem de Kooning. The prints were pulled at Hollander's Workshop in New York. Organized and circulated by E.D.O., Inc., Comprehensive Exhibition Services.
<b>September 9-October 3</b>	Ancient Ecuador: Culture, Clay, and Creativity	Over 600 objects, photomurals, explanatory charts and maps. The objects date from the formative stage of the oldest known South American Culture. The exhibition catalogue was written by Professor Donald W. Lathrap, University of Illinois, Urbana-Champaign. Organized and circulated by the Field Museum of Natural History, Chicago.
<b>October 10-October 31</b>	Third World Exhibition of Photography	An optical essay containing about 400 photographs by 170 photographers in 86 countries. The theme of the exhibition is "The Path to Paradise." Organized and circulated by Gruner + Jahr AG & Co., Druck- und Verlagshaus, Hamburg, Germany.
<b>November 14-January 2</b>	The New Environment	The 14th exhibition of well-designed and recently produced objects for interiors. The exhibition contains furniture, textiles, lighting fixtures, and accessories, assembled by a committee of Faculty in the Department of Architecture and Krannert Art Museum staff.
<b>January 23-February 20</b>	Contemporary Reflections	Work by 23 painters, chosen from the first three annual "Contemporary Reflections" exhibitions organized by The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut. Selected and circulated by The American Federation of Arts.
<b>February 27-March 27</b>	Work by Faculty in the Department of Art and Design	In celebration of the 100th birthday of the Department, an exhibition of mixed media, painting, photography, printmaking, and sculpture by past and present Faculty in the University of Illinois, Department of Art and Design, Urbana-Champaign.
<b>April 3-May 8</b>	Mostra del Palladio	Models, photomurals, drawings, and plans of buildings designed by the influential Italian high renaissance architect, Andrea Palladio. Made available by the Italian Government as a contribution to the American Bicentennial celebration. (May be displayed in Architecture Building gallery.)
<b>April 3-May 8</b>	Work by Graduate Students	Paintings, prints, drawings, photography, assemblages, and sculpture by students completing Graduate Programs in Art and Design at the University of Illinois, Urbana-Champaign.
<b>April 10-May 8</b>	Delacroix and the French Romantic Print	Prints from the Edwin Binney, III Collection produced during the romantic period in 19th century French Art. Other artists represented are Géricault, Gros, Daumier, Barye, and Rousseau. Circulated by the Smithsonian Institution. Presented in conjunction with the Sixth Triennial Meeting of the American Comparative Literature Association.

Cover,  
Interior Illustrations 1, 17, 21,  
François Clouet, French, c. 1515-1572.  
**Madame de Pienne (?)**, 1562-1565,  
oil on panel, 14" x 9-1/2" (35.6 x 24.1 cm.),  
Gift of Mr. and Mrs. Merle J. Trees, 41-1-1

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Three years ago the Krannert Art Museum was approached by Dr. Donald Collier, Curator of Middle and South American Archaeology and Ethnology at the Field Museum of Natural History, and by Dr. Donald Lathrap, Professor of Anthropology at the University of Illinois, Urbana-Champaign, regarding the Krannert Art Museum's displaying and helping to finance a projected exhibition of Ancient Ecuadorian art.

The Museum agreed to cooperate to the extent that it could, and the exhibition opens the academic season at the Krannert Art Museum. It previously has been shown at the Field Museum in Chicago, at the Center for Inter-American Relations in New York, at the William Rockhill Nelson Gallery and Atkins Museum of Fine Arts in Kansas City, and most recently at the Smithsonian Institution in Washington, D.C.

The exhibition contains about 600 objects from private collections in Ecuador as well as from private collections and museums in the United States. The objects date from 3000-300 B.C. They are displayed and interpreted in support of the theory that agriculture, villages, and pottery making in the Western Hemisphere began in the tropical forest east of the Andes and spread westward to Ecuador and thence northward and southward into Mexico and Peru.

The exhibition is presented in cooperation with the Department of Anthropology in the College of Liberal Arts and Sciences. The catalogue essay has been written by Professor Donald Lathrap, and the labels and catalogue are bilingual. The exhibition will be of great interest to the University students in agriculture, anthropology, art history, crafts, geography, history, Latin-American studies, and Spanish as well as to pupils in regional schools and to the general public.

**Hollow Pottery Figure,**  
Chorrera, c. 800 B.C.,  
H. 16-1/4" (41.5 cm.),  
Collection, Sergio Peréz Valdéz, Guayaquil,  
Ecuador

Lady's Robe (detail), Chinese, Early XVIII Century,  
embroidered satin, 45" x 60" (114.3 x 152.4 cm.),  
Collection of the William Rockhill Nelson  
Gallery of Art and Atkins Museum of  
Fine Arts, Kansas City,  
Gift of the Nelson Fund, 35-279/104

Dr. H. J. Crosby Forbes, Founder-Curator,  
Museum of the American China Trade



## Fall-Spring Lecture-Luncheons

The Council will sponsor two Lecture-Luncheons, one on Wednesday, September 29, and one on Friday, April 29, for members of the Krannert Art Museum Associates. The fall Lecture will be given by Mrs. Lindsay Hughes Cooper, Special Assistant to the Director of the William Rockhill Nelson Gallery in Kansas City.

Mrs. Cooper is well-known as an expert in Chinese art. She will speak on "Chinese Imperial Textiles." Her talk will be illustrated with color slides of the magnificent robes and hangings made for the Chinese Court. She will discuss the weaving and embroidery techniques used in their fabrication and ornamentation, as well as the symbolic meanings of their designs and colors.

The spring Lecture will be presented by Dr. H. J. Crosby Forbes, Founder-Curator and Trustee of the Museum of the American China Trade. He has selected as his subject, "Chinese Export Porcelain for the American Market: a Collector's Tour." Mr. Forbes holds three degrees from Harvard University and he has served on the faculties of Harvard and Massachusetts Institute of Technology. He is the author of many books, articles, and catalogues.

The Lectures are scheduled for one-thirty o'clock. Krannert Art Museum Associates will receive mailed invitations and reservation forms for the Luncheons and Lectures.

An exhibition concerned with well-designed, recently produced objects for interiors will open at the Krannert Art Museum in November. This is the fourteenth such exhibition that has been held at the University of Illinois, Urbana-Champaign, over a period of twenty-eight years.

Formerly known by the title "For Your Home," the series began in 1948, and the last exhibition in the series was presented in 1973. In any past season, the exhibition always has drawn the largest Museum attendance, and it is anticipated eagerly by participating lenders as well as by Museum visitors. The exhibitions are a cooperative project of the Department of Architecture and the Krannert Art Museum. Advance preparation for the 1976 exhibition began in late Spring. Professors Jack Baker, Robert Wright, and Harold Young have been active in the selection process for the exhibition.

The trends toward modular design and furnishing systems, that were evident in the 1970 exhibition, were more noticeable in the 1973 exhibition. Now it will be seen that modular systems dominate contemporary designs.

The exhibition will remain on display at the Krannert Art Museum through December and it will include in addition to furniture, textiles (drapery and upholstery materials, wall hangings, and rugs), appliances, kitchen wares and table wares, lighting fixtures, toys, and accessories.

Warren Platner, architect and furniture designer, will lecture on design for interiors at the Museum on the evening of November 18.

An evening Preview Reception will be held on Saturday, November 13, before the opening of the exhibition, "The New Environment."

A second Preview Reception, now tentatively planned for Saturday evening, February 26, will be held before the annual Art Department Faculty exhibition.

Members of The Council, the Museum's valuable volunteer organization, again will provide refreshments. The Council's generous hospitality upon such occasions contributes greatly to these annual events. The Previews will be held from eight until ten in the evening. All Krannert Art Museum Associates are invited to attend the Previews.



The first Council-sponsored one-day bus trip is scheduled for Thursday, October 21. Its destination is The Saint Louis Art Museum where Associates will see the special exhibition, "Masterpieces of American Painting from the Brooklyn Museum." The second one-day bus trip tentatively is scheduled for Wednesday, April 20, to attend the exhibition, "Treasures from the Tomb of King Tutankhamun," at the Field Museum of Natural History in Chicago. This exhibition is being lent to the United States by the Egyptian Government. Krannert Art Museum Associates will receive mailed announcements and reservation forms for each trip, when costs definitely are known.

On Sunday afternoons during late March and in April slide-tape programs, "The Heritage of Ancient Egypt" and "Tutankhamun — The Story of the Tomb," will be shown in the Krannert Art Museum auditorium. The Krannert Art Museum is scheduling these informational programs for students and area residents who are planning to see the exhibition at the Field Museum in Chicago.

### **Medieval Arts: Special Loans**

The Krannert Art Museum has opened a new gallery devoted to the art of the Middle Ages. The objects have been lent by the Medieval Department of The Metropolitan Museum of Art, New York, and provide an excellent survey of various techniques in Gothic art from the earliest phase to the end of the period (c.1150-1500).

The earliest of the objects in the collection is the stone capital around which is carved the popular legend of St. George and the Dragon. In an age when few could read, the churches themselves served as books, recounting Biblical stories and religious tradition. The capitals atop columns commonly were decorated with series of figures which visitors could "read" together into the well-known stories. The size of this capital indicates that it would have been placed on a short column and could be deciphered at close range.

The carving of the capital is very simple and economical, though the figures are cut well away from the main block to mask the structural function of the capital. Although the wear of centuries is evident (probably indicating that the capital was placed outdoors), one can still sense the nervous movement of the curves animating the surface design and its overall shape. The contortion of the squat, tubular figure of the Princess shows a lack of concern for anatomical proportions, in favor of the effect of the overall surface decoration. Her oversize head, with bulging eyes and broad nose, and the attention paid to details of her robe are all typical of Romanesque art, which shortly would give way to the more sophisticated design instincts of the Gothic.

The theme of the Virgin and Child Enthroned, also known as the Seat of Wisdom, was a common one throughout the Romanesque era, and continued into the thirteenth century Gothic. The stiff, frontal seated Virgin always is shown holding the Child whose right hand is raised in blessing, and whose left hand holds the orb. While it is common to find the Virgin and Child Enthroned located in tympana as architectural decoration around church portals, these are outnumbered by the wooden cult figures such as this.

Many such statues have survived (few with as much



**Capital with Saint George and the Princess,**

French, Late XII-Early XIII Century,  
stone, 10-1/2" x 10-1/2" (26.7 x 26.7 cm.),  
Collection of The Metropolitan Museum  
of Art,  
Gift of the Fogg Art Museum, through Felix  
M. Warburg, 22.37.3



**Virgin and Child, North Spanish, XIII  
Century,**

wood, polychromed and gilded,  
21-1/2" x 6-1/2" (54.6 x 16.5 cm.),  
Collection of The Metropolitan Museum  
of Art,  
Gift of Robert Lehman, 43.145.1

polychromy, however), which indicates how numerous and popular they were. Since most of the surviving examples are carved nearly or even fully in the round, it generally is accepted that such a statue would be carried in procession or used as a cult image in special services, where the lighter weight of wood would make it more manageable and portable than stone. This assumption is supported by the fact that many of the statues originally housed relics, which would be venerated in special ceremonies.

The wood Virgin and Child statues seem to adhere almost universally to a strict canon in regard to postures, size (most are about three feet tall), and the attributes. The main variations would have the Child holding a book in place of the orb, or would show the Virgin uncrowned, as was most usual in France. The crowned Virgin appeared mainly in the Pyrenees region. Taking this into account, as well as the high degree of robust naturalism in the face of the Virgin, it seems quite likely that this statue is of north Spanish origin.

The evolution of a naturalistic style occurred very early in Spanish Gothic art, and is very evident here. There is a relaxation in pose, with the Virgin's hand languidly holding a fold of her veil over her knee, and a relaxation of the carving style, marked in her face and in the soft billows of the robe over her body and around the hem. The stolid, hardy figures are characteristic of Spanish Gothic interpretations of this popular motive.

It is well known that the production of enamel objects for religious use evolved into a bona fide industry in France, centered around the copper-rich city of Limoges. A piece such as the Châsse may be assumed with little uncertainty to be a product of Limoges workmanship. Because of this mass production, certain themes and styles of design, such as seen on the Châsse, became quite standardized and were repeated with few variations throughout the thirteenth century.

The enamel technique used here is called "champlevé," a method perfected and virtually monopolized by Limoges. The designs were incised into heavy sheets of copper, and the background areas gouged out, creating trenches to receive the characteristic blue-green enamel paste. The sheet



**Châsse** French, Limoges, 1250-1300,  
copper with gilt and champlevé,  
5-1/2" x 6-1/2" x 2-1/8" (14 x 16.5 x 5.4 cm.)  
Collection of The Metropolitan Museum of  
Art,  
Gift of J. Pierpont Morgan, 17.190.515



**Triptych-tabernacles with Virgin and Child  
and with Scenes of the Life of Christ and  
Virgin**, French, XIV Century,  
ivory, 9-1/4" x 9" x 1-5/8" (23.5 x 22.9 x 4.1 cm.),  
Collection of The Metropolitan Museum of  
Art,  
Gift of J. Pierpont Morgan, 17.190.201



**Diptych with Scenes of the Passion of  
Christ**,  
French, XIV Century,  
ivory, 5-3/16" x 8-3/8" (14.1 x 21.3 cm.),  
Collection of The Metropolitan Museum  
of Art,  
Gift of J. Pierpont Morgan, 17.190.200

was then fired to fuse the enamel, and polished to a smooth surface. Finally the copper relief heads were applied and all areas of copper left exposed were covered with gold leaf. The various plaques were then fastened with nails to a wooden core box to complete the Châsse.

The Châsse was used most likely to hold relics and displays the most common shape seen in such reliquaries. This probably was derived from the gable structures of the churches, which could have been regarded as large-scale reliquaries themselves. Such a Châsse, with its relics, may have been part of a church treasury, or used in a private family chapel. Limoges enamel objects always were considered valuable and frequently were counted as treasures in the inventories left by medieval noblemen.

In addition to the enamels of Limoges, ivory carvings also were regarded as valuables in the Middle Ages. This is an indication of the current taste for small objects made of precious materials and of intricate, delicate workmanship. The miniature carving of ivory in the fourteenth century was centered in Paris. Like the Limoges manufacture, the Paris ateliers also adopted characteristic subjects and styles, which endured through the thirteenth and fourteenth centuries. For instance, the Nativity scene in the Tabernacle of the Virgin and Child is shown in the same manner as it was in the early twelfth century.

The Nativity and Passion cycles shown in the ivories are the two most basic subjects used in the Gothic ivory ateliers. Because an increasingly refined and elegant style was perhaps more important in ivory than serious iconographical concerns, the symbolic content often was rather sparse. This may be seen in the abbreviated version of the Crucifixion scene in the Passion Diptych, where the cursory inclusion of the sun and moon discs is all that remains from the wealth of iconography developed around this event over many centuries. Much more loving attention is lavished on foliate decoration and graceful draperies and postures.

This approach may be due to the fact that such ivories were intended for private devotional use or as small portable altar decorations. It appears that many of the designs and decorative motives were drawn from manuscript illuminations. This becomes





**Virgin and Child**, French, XIV Century,  
marble, partly painted, 34" x 12" (86.4 x  
30.5 cm.),  
Collection of The Metropolitan Museum  
of Art,  
Gift of George Blumenthal, 41.100.236

even more convincing when one "reads" the ivories, as a book, from left to right, top to bottom, and recalls that the scenes were all once painted and gilded. Some of this remains on the central figure in the Virgin and Child Tabernacle.

In areas of France outside Paris, one finds less concern for the extreme delicacy and theatrical effects shown in the contemporary ivory plaques. This may be seen in the marble Virgin and Child, said to have come from the Church of Engreux, near Ghent, Belgium. The face of the Virgin suggests a Flemish type, and has lost the pert stylization of the Île de France, so that she conveys a placid, mature attitude, void of affectation. Her stance holds to the characteristic S-curve, seen in the plaques, but is less exaggerated. We have a fuller anatomical sense of the twist of her hip, supporting the Child and balanced by her outstretched right leg.

The iconography of the statue is advanced, though not uncommon, in that the Virgin is shown solely as a Mother, without queenly attributes of crown and flowered sceptre in the right hand. The portrayal of the Child half-clothed is seen often in the fourteenth century, and he always is shown engaged in some little activity, such as playing with his Mother's veil or hair, or a bird, etc. He is shown here in the same position but fondling a brooch whose design goes as far back as the Migration era.

The drapery of the Virgin is consistent with other fourteenth century examples, in its complicated arrangement of tubular folds and cascading falls, characteristically displayed in virtuoso fashion below her left arm. A statue such as this would have been polychromed originally and located in the chapels or side altars of a church. Since earlier sculptural efforts were directed toward decorating the cathedrals themselves, it was only later in the Gothic era that free-standing sculpture in the round was developed. The Virgin and Child became the most popular theme.

The fifteenth century was a time of unrest in Western Europe. With the return of stability in the later part of the century, artistic production was resumed, and distinctions among the national styles of France, Germany, and The Netherlands became blurred. The art of this last phase of the Gothic showed

**Mourning Virgin**, North German or French,  
late XIV Century,  
wood, 33-1/2" x 9-1/2" (85.1 x 24.1 cm.),  
Collection of The Metropolitan Museum  
of Art,  
Gift of J. Pierpont Morgan, 16.32.199

**Saint John the Evangelist**, North Nether-  
lands, c. 1500,  
oak, polychromed and gilded,  
23-3/4" x 8-1/2" (60.3 x 21.6 cm.),  
Collection of The Metropolitan Museum  
of Art,  
Gift of J. Pierpont Morgan, 16.32.230



a new vitality and concern for realism, coupled with intense spirituality. New themes were explored on a monumental scale. The agonies of the suffering of the Crucifixion, the *Pieta* and the Entombment were portrayed frequently. The wood Mourning Virgin was once part of a Crucifixion group of either French (School of the Loire) or North German workmanship.

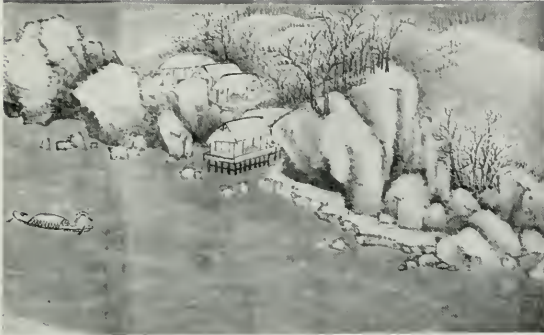
Wood became an increasingly popular medium, probably for its economy and ease in carving, allowing for ever finer details and projections. This may be observed in the deeply undercut draperies of the Virgin and in the hair of the contemporary wood figure of St. John the Evangelist, probably of North Netherlandish origin. While a concern for complicated draperies was traditionally dominant, it was only in the fifteenth century that idealized, lyrical design gave way to a more plastic and natural representation. The somber facial expressions of both the wood figures also illustrate this new attitude.

The new vistas presented by the development of panel painting at this time may be responsible for both this new sobriety and for the new popularity of multi-figured sculptural groups. These served as tomb embellishments, altar pieces and as large scale devotional scenes (such as the Crucifixion group). In fact, the figure of St. John also was made to be one of a group which included Christ and the Apostles. The groups would have been displayed on high common platforms in the churches. This would accommodate the downcast gazes seen in both of the figures.

The statues normally would have been polychromed, as the St. John was. However, we know that the famous contemporary German sculptor, Tilman Riemenschneider (1460-1531), often left his wood sculpture unpainted, so we may not assume with certainty that the Mourning Virgin was polychromed. The strong play of light and shadow on the massive draperies and clearly chiselled faces of both the figures has imbued them with an introspective life of their own, and illustrates the fresh emotion and pathos which inspired the art of this last great century of the Medieval era. It was not a decline, but an unnatural death which brought about the end of Gothic art under the pressures of the Italian Renaissance and finally the Reformation.

The Krannert Art Museum is indebted to the Medieval Department of The Metropolitan Museum of Art for this selection of objects. It provides an important resource for the instructional program in art history. The collection is on display in the lower level of the Krannert Art Museum for an indefinite time.

by Laurie McCarthy Irgens



Ch'ên Lien, Chinese, c. 1620,  
**Handscroll**, (detail),  
ink and color on paper,  
8-1/4" x 16-3/4" (21 x 156.8 cm.),  
Gift of the Class of 1908, 76-14-1



**Terra-cotta Rhyton**  
Urartian, IX Century B.C.,  
9" x 5" x 9-1/2" (22.9 x 12.7 x 24.1 cm.),  
Gift of Mr. Harlan E. Moore, 76-21-1



**Blown Three-mold Flint Glass Tumbler**,  
American, XIX Century,  
H 3-1/2" (8.9 cm.),  
Gift of Miss Virginia Bartow, 76-6-1

## Gifts and Purchases

Through a grant from the National Endowment for the Arts, the Krannert Art Museum has been able to acquire six objects for its collection of twentieth century art: a painted relief collage by Frank Stella, *Kozangrodek III*; a welded cor-ten steel sculpture, *Hybrid Figure*, by Richard Hunt; four objects from the National Invitational Crafts exhibition — a stoneware sculpture by Dick Hay, a glass sculpture by Marvin Lipofsky, a glass vase by Richard Ritter, and a sterling silver and acrylic brooch by David Keens. With art acquisition funds it acquired an aquatint entitled *Pozzuoli*, by the Italian artist Afro; and an untitled etching and aquatint by the American artist, Louise Nevelson.

A purchase for the Oriental gallery was made possible by the Class of 1908. This is a Ming dynasty horizontal scroll painting by Ch'ên Lien (Ch'ên Ming-ch'ing) who was active about 1620. Of very delicate line and tone the painting is a needed addition to the Chinese collection.

Three important ceramics have been added through the continuing generosity of Mr. Harlan E. Moore; an Urartian rhyton in the form of a lion dating by thermoluminescent readings to the ninth century B.C. or earlier; and two Urartian molded grayware pots, one with the head of a horse, and one with the head of a bull.

Two rare blown three-mold flint glass tumblers were presented to the decorative arts collection at the Krannert Art Museum by a longtime Museum friend, Miss Virginia Bartow. The objects are on display in related sections of the collections.

With recent generous additions to the Trees Gallery Acquisitions Fund by Mrs. Katherine Trees Livezey and Mr. George S. Trees (whose parents, Mr. and Mrs. Merle J. Trees, were great benefactors of the university through the gift of their art collection) and with resources from the Mrs. Herman C. Krannert Fund, it has been possible to acquire a fifteenth century Flemish painting by the Master of the Saint Ursula Legend. The altarpiece presents five figures in full length, and it is painted in the rich color and meticulous detail typical of the Bruges masters.

It is rarely that one finds available today a painting



Master of the Saint Ursula Legend,  
Flemish, c. 1485.

**Madonna and Child with Four Saints.**  
oil on panel, 29-1/2" x 37" (74.9 x 94 cm.),  
Gift of Mrs. Katherine Trees Lvezey and  
Mr. George S. Trees, and the Mrs. Herman  
C. Krannert Fund, 76-20-1



of this date and school, still on its original panel and in very good condition. As the painting represents such an important period in the development of European painting, and one previously without representation in the Krannert Art Museum's collections, the acquisition is an especially significant one.

The Master of the Saint Ursula Legend is considered the most important of several painters, who have not yet been identified by recorded name, but who were working in Bruges in the last quarter of the fifteenth century. Each is known by some work which serves as a key to his style. The Master of the Saint Ursula Legend was so designated by Max J. Friedländer, on the basis of the wings from an altarpiece on the subject of the Saint Ursula Legend, belonging to the Convent of the Black sisters and now in the Groeninge Museum in Bruges.

Philip the Bold, Duke of Burgundy, who had married the daughter of the Count of Flanders, acquired hereditary control of the area upon the death of his father-in-law in 1384. The Duke then gave attention to the cultivation of the arts in Flanders. Bruges already was an important commercial city in Northern Europe and was carrying on sea trade with the cities of the Hanseatic League, England, and Italy. The Duke made Bruges the headquarters for his Court. Merchants and bankers in other cities of Europe kept representatives there.

Commissions for paintings attracted artists to Bruges from French, German, and Dutch towns; and so it was, that the Flemish style dominated Northern European painting in the fifteenth century. It was a blend of realism in details and mysticism in spirit.

The painting by the Saint Ursula Master is filled with a contemplative spirit, as are the works of his contemporaries. The figures are elongated in the manner of Rogier van der Weyden's late style. They are arranged symmetrically, in frieze-like, isocephalic order. Their crisp outlines set them in bold relief within the box-like space of the room which they occupy. The Madonna and Child are flanked left and right by saints Augustine, John the Baptist, and two saints in religious habits tentatively identified as Saint Monica (mother of Saint Augustine) and Saint

Dominic.

In the background, at the right, a traceried, leaded Gothic window admits outdoor light which falls on a brocaded curtain. In the left background, an open window provides a view into the landscape with, presumably, the gables and towers of Bruges in the distance.

When Italian renaissance influence became strong and spread throughout Northern Europe in the sixteenth century, the Flemish style and the Italian coalesced in varying degrees and ways to form the basis for late renaissance and baroque painting in Northern Europe. The painting by a fifteenth century Bruges Master provides a stylistic link between the medieval art and the later renaissance paintings in the Krannert Art Museum collections.





Among the paintings in the Collection of Mr. and Mrs. Merle J. Trees at the Krannert Art Museum is a portrait attributed to François Clouet.<sup>1</sup> This painting, generally considered a portrait of Madame de Pienne, exhibits all the hallmarks of the court portrait style of sixteenth century France (Fig. 1, detail).

The principal originators of this style, François Clouet and his father Jean, were in the employ of the court of the Valois from 1516 to 1572 and probably were responsible for portraits of such illustrious figures as Francis I, Catherine de Medici, and Mary Stuart, Queen of Scotland. The Trees painting, which maintains the grace and dignity of the French royal portrait, probably was painted during the latter part of François Clouet's career, around the years 1562-65.

### Portrait Tradition

The portrait, as a form of artistic expression, has a long tradition in the western world. Its origins can be seen in the relief carvings of the ancient Near East and in the funerary statuary of ancient Egypt. These eastern traditions formed the basis of Greek art and, indirectly, that of Rome. But while Greek and Roman figurative art share this common basis, there is one important difference. The art of Greece is characterized by a search for idealism while that of Rome centers upon an intense interest in realism.

This realism, which was especially characteristic of the Republican period in Rome (509 to 27 B.C.), was associated with ancestral veneration. Wax death masks were taken of the deceased and later transferred into the more permanent medium of stone. Special rooms were set aside in the Roman home to display these busts. It is thought that during funerals these portrait busts were carried in procession alongside the body of the deceased as a reminder of the social position of the family. Because the fame and prestige of families rested upon the recognition of their ancestral heritage, realism was of primary importance in these ancestral effigies (Fig. 2).

The course of development of any art form is directly dependent upon the culture in which it exists, and to this ancient Rome was no exception. The degree of fidelity attained in the portraits of the

1. François Clouet,  
**Madame de Pienne (?)**, (detail),  
Krannert Art Museum

Howard Risatti has completed Master of Arts degrees in Music Composition at Roosevelt University and in the History of Art at the University of Illinois, Urbana-Champaign. He is a candidate for the Ph.D. degree in the History of Art at the University of Illinois. The subject of his doctoral dissertation is "American Criticism of European Art during the Period 1908-1917." He is the author of "New Music Vocabulary," published in 1975. The article that follows was prepared during independent research on French sixteenth century painting. M.B.C.

Republican period is often harsh and stern, qualities which the Republic itself fostered in its citizens. The sense of duty and moral obligation that was a feature of the Republic is but another manifestation of this sense of realism.

When the attitudes of Rome were altered by the Emperor and the sense of Empire, so too were the visual images made by her artists. The portraits from the period of the Empire reveal the stylistic changes from the imitation of the severe countenance of Trajan, the consummate military leader of the late first century A.D., to the upraised eyes of the philosopher-emperor (Fig. 3), Marcus Aurelius, in the late second century.<sup>2</sup>

It is during this period that the painted portrait makes its first real appearance as an art form (Fig. 4). These painted portraits, like their earlier counterparts in stone from the Republic, usually were associated with the cult of the dead. They originate, for the most part, in an area of Roman Egypt known as the Fayum and were painted in encaustic on small panels.<sup>3</sup>

These panels carefully were laid over the face of the mummified body of the deceased before the body was interred. Though these portrait busts may not represent a continuous tradition, they are among the oldest painted portraits that have been preserved in any quantity from antiquity.

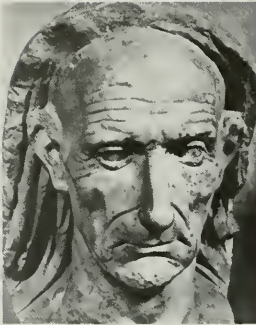
Throughout the middle ages portraiture continued, though without ever flourishing as it had in the ancient world. It became symbolic and hieratic; but, however altered, it indicated that the desire and perhaps the need of man to portray and preserve his image never completely was lost. While the strong religious overtones of the middle ages tended to reduce the temptation of man to dwell upon himself — for was it not written the meek shall inherit the earth, the coming of the renaissance again hailed the individual.

## Rebirth of Humanism

Humanism became the new banner of the poets, writers, and philosophers. Men such as Petrarch, Boccaccio, Pico della Mirandola, and Ficino now turned their attention to the individual. The sciences began to flourish, trade expanded, and building again strove to emulate the grandeur that was Rome. In all, the world seemed reborn. Man again saw the universe in terms of himself and the artist again was called upon to record the image of nobility, of learning, and of faith.

Among the greatest artists of the day were to be found the painters of portraits: Botticelli, Titian, Tintoretto, Raphael, and above all Leonardo da Vinci (Fig. 5); of the greatest artists of the renaissance in Italy, only Michelangelo was to ignore the painted portrait as a form of artistic expression.

The rise of humanism, which marked the return of



**2. Portrait of an Immolator,** (detail).  
Roman, Republican Period, c. 50. B.C.,  
stone,  
Vatican Museum, Rome

**3. Equestrian Statue of Marcus Aurelius,**  
(detail).  
Roman, 166-80 A.D.,  
gilded bronze, 78" x 70" (200 x 180 cm.),  
Piazza del Campidoglio, Rome

**4. Young Warrior With Golden Wreath  
and Shoulder Band,**  
Roman Egypt, II Century A.D.,  
encaustic on panel,  
Staatliche Museum, East Berlin

the portrait tradition to its former glory, began in Italy as early as the late fourteenth century. By the beginning of the sixteenth century, it had found its way to France where, under the reign of Francis I, Italian ideas and manners were adopted as custom at the French court.

Before this time, France was a "nation" of powerful noble families who retained their feudal positions and vied with the King in both wealth and power. Under Charles VIII (1483-1498) and Louis XII (1498-1515), the French monarchy began to consolidate its authority; but it was Francis I (1515-1547) who created the foundations for an absolute monarchy. Due to the length of his reign and the control accruing to him through the Concordat of 1515,<sup>4</sup> he was able to make the Crown the center of power; with his sister, Marguerite of Navarre, he made it the center of culture and taste in France.

By mid-century, the French court had served as a setting for such illustrious figures as Catherine de Medici, Mary Stuart, Queen of Scotland,<sup>5</sup> Henry II, Diane de Poitiers, and the future wife of Philip II of Spain, Elizabeth of Valois. There were humanists, including François Rabelais whose famed *Gargantua* already had appeared in 1534, and the poet, Ronsard, who published his *Odes* in 1550, as well as a host of artists among whom were the portrait painters, Jean Clouet and his son François Clouet.

### Italian Influence in France

France was still in the last phases of the Gothic at the beginning of the sixteenth century, but Francis I began to acquire a taste for Italian manners during the French invasions of Italy. Even his defeat at the battle of Pavia in 1525 did not reduce his admiration for Italian humanism. In 1516, Francis I brought Leonardo da Vinci to France where he remained until his death in 1519.<sup>6</sup> In 1518 Andrea del Sarto also came to France, and though he left during the year of Leonardo's death, other artists were to follow.<sup>7</sup>

Benvenuto Cellini, Il Rosso Fiorentino (1530), and Primaticcio (1532),<sup>8</sup> all left Italy for France, to work in the service of the court. Il Rosso and Primaticcio worked extensively at Fontainebleau, where they developed the school of painting known by that name. They both died in France, Il Rosso in 1540 and Primaticcio in 1570.

Among the great artists of Italy, Michelangelo was one in whom Francis I took special interest. It should be noted that in 1498 Cardinal Jean de Villers de La Broslaye commissioned the now famous *Pietà* from Michelangelo for the chapel of the French kings in St. Peter's; and ten years later Michelangelo's bronze *David* was presented to the Frenchman, Florimond Robertet.<sup>9</sup> In 1529, Giambattista della Palla bought Michelangelo's *Hercules* for Francis I, and in 1546 Roberto Strozzi gave him the *Slaves*



5. Leonardo da Vinci, Italian, 1452-1519,  
**Mona Lisa**, 1503-1505,  
oil on panel, 30" x 21" (approximately)  
(77 x 53 cm.),  
Louvre Museum, Paris



6. Francesco Primaticcio, Italian, 1504-1570.

**Ulysses and Penelope.**

oil on canvas, 44-3/4" x 48-3/4" (113.7 x 124.3 cm.).

Collection of The Toledo Museum of Art.  
Gift of Edward Drummond Libbey, 64.60



from the unfinished tomb of Pope Julius. It is no wonder that in 1529 Francis I almost succeeded in bringing the master himself to France from Venice, where he had fled to escape the siege of Florence. But Michelangelo, at the urging of his friends and to avoid being accused of treason, reluctantly chose to remain in Italy.<sup>10</sup>

Other works by other artists also were represented in France at the time. In 1540, Primaticcio brought to France casts of antique works such as the *Laocoön*, the *Apollo Belvedere*, the *Marcus Aurelius* (Fig. 3), and the reliefs from Trajan's Column. As for paintings, aside from Michelangelo's *Leda*, there were Raphael's *Belle Jardinière*, the *St. Michael*, the *Holy Family of Francis I*, and Titian's portrait of *Francis I*, as well as Leonardo's *Virgin of the Rocks*, *Virgin and Child with Saint Anne*, and of course the *Mona Lisa*.<sup>11</sup>

Although the arts in France flourished under Italian influence, the style of painting was not that of the Italian high renaissance. This had bypassed France when the mannerist artists, Il Rosso Fiorentino and Primaticcio, came to work at Fontainebleau. The style they developed — overly refined and elegant — became the standard for large scale decoration in France; and consequently French artists hardly seemed aware of high renaissance idealism (Fig. 6). Only in portraiture were there signs of a true understanding of the classic style of the early sixteenth century in Italy.

### **The Clouets**

In the work of Jean and François Clouet, perhaps the most famous French portraitists of their day, the influence of the Italian sense of form and substance is clearly evident. The formal style which they developed was based in part on Italian models. It became accepted so widely as the official portrait style of France, that most surviving French portraits executed between c. 1516 and 1620 came to be attributed to them. The poet Ronsard called Clouet "the honor of our France"<sup>12</sup> and Clement Marot called him the equal of Michelangelo.<sup>13</sup> Marc Antoine Bullet celebrated him as the "Dieu Janet," and said that "nor Raphael, nor Michelangelo would have known how to draw so divine a face."<sup>14</sup>

In view of such fame it is the more surprising that the Clouets, both father and son, virtually remained "lost" for almost three hundred years. The Comte de Laborde "rediscovered" the Clouets in 1850,<sup>15</sup> and published his findings in *La Renaissance des Arts à la Cour de France*. Due to the fact that the nickname Janet was passed on to François Clouet after his father's death, both artists were amalgamated under this single appellation. The few writers who did speak of the Clouets referred to both artists as Janet,<sup>16</sup> which explains in part the large attribution of portraits to the name Janet Clouet.



7. Jean Clouet, French, 1485-90 — c. 1540,  
**Guillaume Budé**, c. 1535,  
 oil on panel, 15-5/8" x 13-1/2" (39.7 x  
 34.2 cm.),  
 Collection of The Metropolitan  
 Museum of Art, Purchase,  
 Maria deWitt Jesup Fund, 1946

8. François Clouet, French, c. 1515-1572,  
**Lady at Her Bath (Diane de Poitiers)**,  
 c. 1571,  
 oil on panel, 36-1/4" x 32" (92.1 x  
 81.3 cm.),  
 Collection of the National Gallery of Art,  
 Washington,  
 Samuel H. Kress Collection, 1961



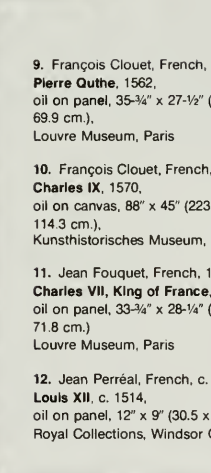
Laborde, in preparing his book, searched for documentary proof to substantiate the traditional history of French portraiture, including the role played by the Clouets. Unfortunately, this did not lead him to conclude that there were two Clouets nicknamed Janet, but that there were four Clouets — Jean Clouet, François Clouet, Jean Clouet the Elder, and Clouet of Navarre.<sup>17</sup> Jean Clouet the Elder, Laborde reasoned, came from Brussels to Tours in 1485. He had a son, Jean, who was born in Tours and another son who worked for the Queen of Navarre. Jean later had a son named François.<sup>18</sup> Laborde's work led other authors to speculate about the origins of the Clouets. Moreau-Nélaton, a later writer, felt that Jean Clouet was Jehannet de Milan and suggested the Clouets were Italians.<sup>19</sup> François Clouet was even linked to the dynasty of Clovio thus establishing his origin as Italian.<sup>20</sup>

In retrospect, the work of Laborde was not totally accurate, but it helped to awaken interest in French art of the sixteenth century and, as a consequence, a clearer understanding of the origins of French portraiture has emerged. In all probability, Jean Clouet came from the Low Countries and may have been the son of Jan Cloet of Brussels. He probably was born around 1485-90 and he died in 1540.<sup>21</sup> His son François Clouet probably was born in Tours around 1515-20 where his father was living at the time.<sup>22</sup> Jean Clouet began working for Francis I in 1515 or 1516<sup>23</sup> and remained in the service of the King until his death in 1540, at which time François assumed his father's nickname and position,<sup>24</sup> Janet, *Peintre et varlet de Chambre*.<sup>25</sup>

It is known from his death certificate that Jean was not a French citizen and consequently his property reverted to the crown upon his death. In November 1541 Francis I, in a Deed of Gift, restored Jean Clouet's property to his son in hopes that he, François, would continue his faithful "imitation" of his father.<sup>26</sup> From this it would be reasonable to assume that already, by 1541, François Clouet had achieved a great deal of renown as a painter in the court of Francis I.

François Clouet seems to have remained in favor with the French court throughout his life. Though few details of his career actually remain, it is known that he worked for four successive monarchs: Francis I, Henry II, Francis II, and Charles IX. Upon the death of Francis I and Henry II, he was asked to execute the banners and funeral effigies for the official ceremonies, and in 1570 he was called to the Royal Mint to inspect a new coin bearing the King's effigy.<sup>27</sup> He died on September 22, 1572, his property going to his sister, rather than to his two natural daughters.<sup>28</sup>

There are very few works that bear the signatures of the Clouets. Among the works attributed to the elder Clouet is a portrait of the famous French



9. François Clouet, French, c. 1515-1572,  
**Pierre Quthe**, 1562,  
oil on panel, 35-<sup>3</sup>/<sub>4</sub>" x 27-<sup>1</sup>/<sub>2</sub>" (90.8 x  
69.9 cm.),  
Louvre Museum, Paris

10. François Clouet, French, c. 1515-1572,  
**Charles IX**, 1570,  
oil on canvas, 88" x 45" (223.5 x  
114.3 cm.),  
Kunsthistorisches Museum, Vienna

11. Jean Fouquet, French, 1420-1477-81,  
**Charles VII, King of France**, 1444-1447,  
oil on panel, 33-<sup>3</sup>/<sub>4</sub>" x 28-<sup>1</sup>/<sub>4</sub>" (85.7 x  
71.8 cm.)  
Louvre Museum, Paris

12. Jean Perréal, French, c. 1455-1530,  
**Louis XII**, c. 1514,  
oil on panel, 12" x 9" (30.5 x 22.9 cm.),  
Royal Collections, Windsor Castle

humanist, Guillaume Budé (Fig. 7), who wrote on a page of his *Adversaria*: "Pictor iconocus qui me penxit, Me Genet Clouet vocatur" (the portrait painter who painted me is called Master Genet Clouet).<sup>29</sup>

No other works bearing such a direct reference to Jean Clouet have come down to us, but there are two works that actually are signed by François: *The Lady in Her Bath* (Fig. 8), now in the National Gallery in Washington, D.C., and the portrait of *Pierre Quthe* (Fig. 9) in the Louvre, Paris. A third work, the portrait of *Charles IX* (Fig. 10) in the Kunsthistorisches Museum, Vienna, bears an ancient signature that many scholars also believe to be that of François Clouet.<sup>30</sup> It is from these few works that one is left the task of reconstructing the style and development of the portraiture of the Clouets.

The fame achieved by François Clouet and his father was due to several factors. Their great talent as artists was certainly the most important; but the increased prestige of portraiture under Francis I and later Catherine de Medici also must be considered a factor that contributed to their fame.

### Other Portraitists

The Clouets were not the only portrait painters in France nor were they the first. In the fifteenth century there was Jean Fouquet, an artist born around 1415, who probably met the famous Limbourg brothers while working at the court of Jean Duc de Berri.<sup>31</sup> In 1445, after traveling to Rome to paint the portrait of Pope Eugene IV, Jean Fouquet was appointed painter and illuminator to Charles VII and Louis XI. Though Jean Fouquet was not strictly a portrait painter, he was a typical French painter-illuminator.<sup>32</sup> His 1445 portrait of *Charles VII* (Fig. 11) in the Louvre is one of the first major French royal portraits and was probably a direct influence upon Jean Clouet, father of François.<sup>33</sup>

Aside from Jean Fouquet, there were Jean Bourdichon<sup>34</sup> and Jean Perréal, both of whom worked for Francis I at the same time as Jean Clouet. Bourdichon, who was essentially a painter in the Gothic tradition, though perhaps with a greater sense of realism,<sup>35</sup> exhibited the influence of the Italian artists Bramante and Perugino.<sup>36</sup> His name appeared on the royal accounts as early as 1516 in a position above that of Jean Clouet but behind that of the more famous Jean Perréal.<sup>37</sup>

Perréal, who retained the premier position on the royal expense accounts until his death in 1530,<sup>38</sup> also showed the influence of Italian art in his paintings. Having traveled to England and Italy,<sup>39</sup> his style was tempered by Italian art in general and Milanese art in particular.<sup>40</sup> It is safe to assume that Bourdichon and he had an influence upon the style of the elder Clouet, an influence that Jean passed on to his son.

13. François Clouet, French, c.1515-1572,  
**Elizabeth of Valois**, c. 1558,  
oil on panel, 14-1/4" x 9-7/8" (36.2 x  
25.1 cm.)  
Collection of The Toledo Museum of Art,  
Gift of Edward Drummond Libbey,  
29.140

14. François Clouet, French, c. 1515-1572,  
**Elizabeth of Austria**, 1571,  
oil on wood, 14" x 10-1/2" (35.6 x  
26.7 cm.)  
Louvre Museum, Paris



Unfortunately, few works by the hand of Jean Perréal survive. The portrait of *Louis XII* (Fig. 12), now at Windsor Castle, generally is attributed to Perréal; <sup>41</sup> evidently in 1514 this portrait was sent to Henry VIII by Louis XII during the negotiations for Louis' marriage to Mary, Henry's sister.<sup>42</sup>

This work by Perréal was perhaps the first of many portraits that would be painted for marriages of state. In itself, this duty added to the prestige of the artist, as the supplying of official portraits for such important negotiations became one of the primary functions of the court painter. The Clouets also painted portraits for such purposes. We know that Catherine de Medici ordered two drawings from the Clouet studio of Duc d'Alençon, the future Henry III, to be sent to Elizabeth of England during negotiations for Henry's marriage.<sup>43</sup> Also, the famous portrait of *Elizabeth of Valois* (Fig. 13), now in the Toledo Museum, was painted around 1558-59 as a wedding present for her new husband, Philip II of Spain.<sup>44</sup>

Aside from their use as marriage pictures, portraits frequently were exchanged between courts in the form of gifts. The portrait of *Elizabeth of Austria* (Fig. 14), painted by François Clouet in 1572, the last year of his life, was such a picture; it was given to Queen Anne of Spain, fourth wife of Philip II. Portraits in this way became part of official court protocol and helped in negotiations for marriages and alliances of state.

### Court Portrait Style

Though the remaining works from the hands of the Clouets are far from numerous, it still is possible to get some idea of the development of their style. Louis Réau has suggested that only in portraiture did the French artists show true originality.<sup>45</sup> The impact of Italian art upon France was greater in the realm of decoration than portraiture, for most of the artists that Francis I had been able to entice to France from Italy were large scale decorators and panel painters. Consequently, the work of Il Rosso and Primaticcio at Fontainebleau set the style and pattern for French decorative art, but not for portraiture.

As the demand for portraits increased, artists were called upon to develop a style of portraiture befitting the nobility and grandeur of the court. Since this need was not filled by Italian artists, it was filled by artists from the Low Countries — artists such as the Clouets and Corneille de Lyon. The style that Jean Clouet brought to the court of France was based upon northern realism, with its attention to line, detail, and pattern. Once at the court, Jean must have "softened" his style to suggest form and volume, more toward the Italian manner through contact with Jean Bourdichon and Jean Perréal.

Between 1525 and 1530, Jean Clouet painted the



well known portrait of *Frances I* (Fig. 15). In this work can be seen the basic elements of the Clouet style and of the portrait style of the French court, a style that was to persist throughout the sixteenth century. The figure is placed in three-quarters profile close to the picture plane. The background appears to be a rich brocade fabric displaying a floral pattern intertwined with the crown of France, a symbol of Francis I's position as ruler of the realm.

The face is rendered very meticulously in an unidealized fashion. The lighting, especially on the face, is very even with few shadows, while the torso is deeply shaded. The almond shaped eyes with their flattened lower lids, and the mouth with its thin upper lip are characteristic of the Clouet style. The intense realism as seen in the large nose is a holdover from the older Flemish tradition that became part of the French style. Attention to texture and detail is very evident in the costume, the richness of which also indicates the splendor of the sitter. The King wears the Order of Saint Michael, a military order founded by Louis in 1469, which probably explains the inclusion of the sword in the portrait.

Upon careful observation of the portrait, one begins to sense a difference in style between the face and body. It was the practice of the portrait artist to render the face of the sitter from life and to "work-up" the finished portrait in the studio. The soft areas of flesh in this portrait contrast with the "harder" areas of fabric; the treatment of the drapery folds, especially in the sleeves, recalls the sculptors' technique. The interior of the folds, in particular, appears to be executed with the "running drill" rather than with the brush. The figure appears flatter than the face and more inclined toward linear patterning. Note especially the fringe of the collar; it appears to move across the canvas rather than around the neck of the figure.

The inclusion of the hands is a common feature of Jean Clouet's style. They can be seen in other of his works<sup>46</sup> and may be related stylistically to Leonardo's manner (Fig. 5).<sup>47</sup> The two works, the portraits of Francis I and that of the humanist, Guillaume Budé (Fig. 7), represent the basic style of Jean Clouet and form the basis for the style and manner of his son François who worked in his studio.

### François Clouet

Of the two signed paintings that have come down to us from the hand of François Clouet, the *Pierre Quthe* (Fig. 9) is dated 1562, and the *Lady in Her Bath* (Fig. 8) is dated c. 1570. These two works, plus the *Charles IX* (Fig. 10) in the Kunsthistorisches Museum, bear little resemblance to the general format and style of Jean Clouet's works. Included in the portrait of *Pierre Quthe*, which is a seated figure cropped at the knees,

are a table, a book, and a piece of drapery that enters the picture from an oblique angle on the left side of the composition.

The *Lady in Her Bath*, which is intended to be a portrait of Marie Touchet, may be considered an allegorical work. The nude figure of Marie Touchet in her bathtub is flanked by a maidservant suckling a child while an older child symbolically reaches for fruit from a bowl in front of Marie.<sup>48</sup> The last work, the portrait of *Charles IX*, is a full length portrait of the young king leaning on the back of a chair and peering out at the viewer.

With these signed works are numerous portraits that are attributed to François Clouet, among which are the wedding portrait of *Elizabeth of Valois* (Fig. 13), c. 1558-59, now in the Toledo Museum, and the portrait of *Elizabeth of Austria* (Fig. 14), dated around 1572, in the Louvre in Paris. These two works are very different from the signed portraits of *Pierre Quthe* and Marie Touchet (*A Lady in Her Bath*) and would seem to present some discrepancy in attribution.

The keys to the attributions are the surviving portrait drawings, such as those in the Bibliothèque Nationale in Paris and in the British Museum in London. These drawings were made quickly in chalk with the sitter present and were used as models from which the painted portraits later were executed. As the sitter was not available after the sketch was completed, indications often were included on the drawing for color and costume detail.<sup>49</sup>

This practice of sketching the figure in "créons" (crayons) went back as far as Jean Fouquet in the fifteenth century,<sup>50</sup> though the actual use of colored chalks probably was introduced to France by Leonardo da Vinci. To Leonardo also may be attributed the introduction to France of parallel diagonal shading, a technique of which both Jean and François Clouet made extensive use in their sketches in colored chalk. By comparing these portrait sketches to the finished works, the attributions have been made.

It should be noted that members of the court were not inclined to spend great periods of time "posing," consequently the portrait sketches were preserved and used much as a modern negative. Later portraits were often painted from earlier sketches with the costume updated to correspond to current fashion.

Assuming the attributions are correct, how does one explain the difference in style between the attributed works and the signed works? The portrait of *Pierre Quthe* is very similar in style to the Italian mannerist works of Pontormo and Bronzino. The flattened composition, heightened by the swag of drapery that echoes the outline of the right side of the sitter, the pose with one arm resting



15. Jean Clouet, French, 1485-90–c. 1540, **Francis I**, 1520-25, tempera and oil on panel, 38" x 29" (95.5 x 73.7 cm.), Louvre Museum, Paris

16. Agnolo Bronzino, Italian, 1503-1572, **Allegory of Venus, Cupid, Time, and Folly**, c. 1550, oil on panel, 57" x 45" (144.8 x 114.3 cm.), National Gallery, London

on the table, the treatment of the face and drapery, and the inclusion of the book all reflect the style of the Italian mannerists.<sup>51</sup> The same may be said of the *Lady in Her Bath*. It has many of the attributes of Primaticcio and of Bronzino (Fig. 16), especially Bronzino's *Allegory of Love, Venus, Cupid, Folly, and Time* in the National Gallery, London.<sup>52</sup>

The attributed works — the *Elizabeth of Valois* and the *Elizabeth of Austria*, among others — look very similar to the works of Jean Clouet. The reason for this apparent discrepancy in style probably is due to the sitters as well as to the French portrait tradition. *The Lady in Her Bath*, strictly speaking, is not simply a portrait, and while the *Pierre Quthe* is, it is a portrait of François Clouet's neighbor who lived nearby in the Rue Sainte Avoie. The book of herbs has been included as an identifying symbol of Pierre, a famous apothecary whose herb garden was well known in and around Paris. Not being a member of the royal court, his portrait was not subject to the same strict conventions that had evolved during the reign of Francis I.

These strict conventions, which Jean Clouet helped to develop, required both elegance and dignity in the royal portrait. The sitter almost always was shown in three-quarter's view, bust only, with the eyes seldom confronting the viewer. The plain background emphasized the figure and the costume. The latter, with its rich jewelry, emphasized the sitter's station in life. In short, the rigid convention adhered to by the artist in painting portraits of royalty or personages associated with the court did not extend to images of the "ordinary" citizen.

### A Lady of the Court

The portrait in the Merle J. and Emily N. Trees Collection at the Krannert Art Museum, traditionally known as "Madame de Pienne," belongs to the category of court portraits (Fig. 17). Painted around 1562, it adheres to the rigid formal style set aside for members of the French court. The lady is shown in three-quarter's view, her body cropped at the waist and surrounded by a plain background. That style of intense realism that Jean Clouet brought to the portrait of Francis I also can be seen here. The large nose, the thin eyes with a slight indication of "ageing" beneath the lower lids and the weak double chin do little to enhance or idealize the sitter, but do lend a certain charm and warmth to the personality.

A drawing, frequently cited as the sketch for the Trees Collection portrait, exists in the Salting Collection of the British Museum in London (Fig. 18). This work, clearly labeled "Madame de Pienne de la gradeur de Mad. de Sauve" (to be painted in the manner of the portrait of Mad. de Sauve), is a portrait sketch of Anne, daughter of Admiral Chabot





and wife of Charles Halluin.<sup>53</sup>

Anne's father was held in captivity with Francis I after the battle of Pavia in 1525, at which time he was made an Admiral. In 1559, the year Anne married Charles Halluin, Seigneur de Pienne,<sup>54</sup> she was appointed lady-in-waiting to Mary Stuart, Queen of Scotland. In 1562 she was lady-in-waiting to Marguerite de France.

Agnes Mongan considers the British Museum drawing to be a sketch for the Trees Collection painting.<sup>55</sup> A second drawing exists at The Art Institute of Chicago (Fig. 19). A gift of Robert Allerton, it is presumed to be another portrait sketch of Anne Chabot, known after her marriage as Madame de Pienne.

The two drawings are not exactly alike, and Marc Bascou feels it likely that The Art Institute drawing and the Trees Collection painting which, in his words, are identical are later portraits of the same person. (The Trees painting and The Art Institute drawing are very close, but not identical.) As the British Museum drawing is dated c. 1560, he suggests a date of 1565-70 for both the Trees painting and The Art Institute drawing.

If one carefully examines the painting and the British Museum drawing it becomes apparent that, while the British Museum drawing is indeed Madame de Pienne, it does not represent the same figure as the Trees painting or The Art Institute drawing. Both drawings are executed in parallel diagonal shading characteristic of the Clouets, and appear to be figures younger in age than the painting; but the costume and physical features shown in the British Museum drawing are very different from those in the Chicago drawing and the Trees painting. The lump in the nose is missing, the eyes are lighter in color and turned towards the viewer, and the lips are wider with the lower lip being rounder and much fleshier. There seems to be no reason for identifying the Trees painting or The Art Institute drawing as Madame de Pienne.

The Chicago drawing and the Trees painting present many similarities. Both figures have their hairdresses arranged in a "voile plissé," a style rather uncommon for the time. The shoulders of the dress in the Trees painting have been left unadorned, while the brooch in the center of the bodice is more elaborate and larger than that in the drawing. Even though the Chicago lady appears to be younger and fleshier than her counterpart at the Krannert Art Museum, there is no question but that they are the same figure.

A third drawing is called into question by the Trees painting. This is a drawing of a "dame inconnue — an unknown lady" in the Cabinet des Estampes, Bibliothèque Nationale, Paris (Fig. 20). Unfortunately, as her identity is unknown, this drawing does little to

18. François Clouet, French, c. 1515-1572,  
**Madame Anne de Pienne**,  
 chalk on paper,  
 Courtesy of the Trustees of The  
 British Museum,  
 Salting Collection, London

19. Anonymous mid-16th Century French,  
 (School of Clouet?), **A Court Lady**,  
 red and black chalks, 12" x 11" (31 x  
 30.4 cm.),  
 Courtesy of The Art Institute of Chicago,  
 Gift of Robert Allerton, 1923.291



20. *Dame inconnue*. French, XVI Century,  
chalk on paper,  
Cabinet des Estampes, Paris



shed light upon the true identity of the lady in the Trees portrait. She is somewhat older than the figure in the Trees painting; and though her lower lip is also somewhat fleshier, she clearly has the lump in the nose, the weak double chin, and the same color eyes.

One also should note that the "voile plissé" hairdress again is present. The jewels in her hair are exactly the same as in both the Krannert Art Museum painting and the Chicago drawing, and the folds of the white veil correspond down to the "loops" on the fringe. Even the modeling in the face, especially in the areas of the ear, lower lip, nose, and eye, and the shadows in the folds of the veil at the shoulders of the figure are identical.

The exact relationship between the Chicago drawing, the Paris drawing, and the Trees painting is not quite clear. Could the Paris drawing be a later sketch of the figure in the Trees painting? The age of the figure in the Paris drawing would certainly suggest this. And what of the Chicago drawing? It may be the original sketch for the Trees painting, or it could be a copy of the "lost" sketch.

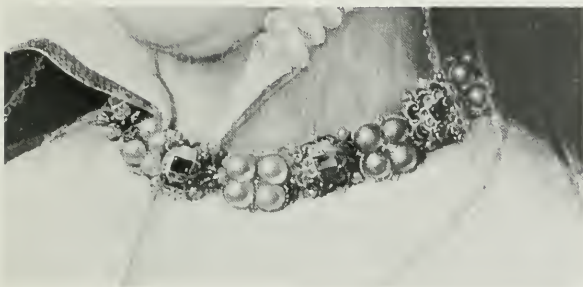
### Portrait Drawing Collections

The possibility of there being a copy of a sketch is highly probable since it was the vogue in France, especially under Catherine de Medici, to collect portrait drawings. Several letters have been found from Catherine in which she requests drawings of "les Enfants des France."<sup>56</sup> These drawings, or drawings similar to them, were either exhibited in small galleries or arranged in albums. The inspiration for the use of portrait galleries probably came from Italy following the example of Paolo Giovio, who, at least as early as 1521, began collecting portraits of famous people.<sup>57</sup> By the time of his death in 1552, his collection comprised at least two-hundred forty portraits consisting of such figures as the potentates of Europe and the King of Abyssinia.<sup>58</sup>

It is known that the artist Corneille de Lyon kept a permanent display of portraits in his studio to meet the ever increasing demand for pictures of the illustrious figures of the day.<sup>59</sup> These pictures, requested from artists such as the Clouets, Corneille de Lyon, and others, eventually found their way into collectors' galleries or their portrait albums. The portrait album itself attained such wide popularity that several of them have survived to the present day. These albums often contain sketches several times removed from the original sketch — that is, sketches of sketches.

Whatever the case with the Chicago drawing, the very existence of several drawings related to the figure in the Trees painting is enough to suggest the importance of this unknown lady. Whoever she was, she must have occupied a relatively high station at court. A further indication of her importance can

21. François Clouet,  
**Madame de Pienne (?)**, (detail),  
Krannert Art Museum



be seen in the sumptuous jewelry she wears (Fig. 21); it hardly is conceivable that a personage of only slight importance would be portrayed with such an elaborate collection of precious gems. The gems are similar in many ways to those worn by the figure of *Elizabeth of Austria*. Though Elizabeth's jewels are more elaborate, both sets of jewels alternate light and dark stones in a raised gold setting interspaced with clumps of pearls. Even the brooches, with their pendant pearls in the form of a teardrop, are quite similar.

### Conclusion

The quality of the *Trees* painting is unquestionably of the first rank. There is an attention to light and detail in the work that is rendered with such subtlety as to elude the casual observer. The jewels, which are darker across the bodice, become warmer in tone at the neck due to the reflection of the sitter's skin. Their color again changes, emphasizing the contour of the body, toward the back of the figure in areas of reduced light. The quality of light that falls upon the gold settings of inlaid red and blue-green enamel also is modulated from front to back to correspond to the tone of its surroundings.

This attention to minute changes in light is not restricted to the treatment of the sitter's gems, but is a feature of the entire work. The hair, for instance, is arranged in snail-shell curls that are rendered in such a fashion as to create a harmony of warm shades of color that is echoed in the eyebrows, lips, and cheeks and in the gold chain that forms a gentle arc around the neck. (See cover.) Even the trim of the veil is painted carefully in hues that are intended to reflect the chromatic resonance of the whole, thus complimenting the soft atmosphere that surrounds the entire figure.

These features, so characteristic of the sensitive style of François Clouet, are all tributes to an artist who has managed to instill a sense of warmth and charm in his sitter that belies her courtly position. This unknown lady, arresting in her solitude, partakes of that subtle magic that marked the portraiture of the French court of the Valois.

It hardly is surprising that the portrait style of the Clouets not only influenced Hans Holbein,<sup>60</sup> but set the general pattern for royal portraiture at the court of the Valois in France and at the court of Queen Elizabeth in England.<sup>61</sup>

<sup>1</sup> Merle J. Trees and Emily N. Trees were graduates of the University of Illinois. Believing that, while at the University, students would benefit from access to a collection of European and American art, they started to acquire paintings with the intention of presenting the Collection to the University of Illinois. They began donating the paintings to the University in 1937. When the Krannert Art Museum was opened in 1961, the Trees Collection was installed in a special gallery. The Collection has been enlarged in recent years by additional gifts from the daughter and son of Mr. and Mrs. Trees, Mrs. Katherine Trees Livezey and Mr. George S. Trees. The Clouet was given in 1941.

<sup>2</sup> The close stylistic relationship between the image of the Emperor and the portrayal of the citizens of Rome is one of the ways in which the portraits from this period can be dated.

<sup>3</sup> The Fayum is located on the western side of the Nile River in the area of Cairo. Due to the arid climate and the encaustic technique which involved painting in hot, colored wax, many portraits have been preserved from this area.

<sup>4</sup> The Concordat of 1515 allowed Francis I to give "rewards" in the form of Bishoprics and abbeys to his faithful. These offices, being non-hereditary, formed an almost endless supply of important positions to be granted by the King for favors to the court.

<sup>5</sup> Mary Queen of Scotland came to France in 1548 to live with the family of her betrothed, the Dauphin of France (Francis II). She married Francis in 1558, but returned to Scotland soon after his untimely death in December of 1560. (See Agnes Mongan, *Harvard Library Bulletin*, Cambridge, Massachusetts, 1, 159.)

<sup>6</sup> Among the works Leonardo brought with him to France was the *Mona Lisa*. After his death it remained in France and today hangs in the Louvre, Paris.

<sup>7</sup> Anthony Blunt, *Art and Architecture in France 1500-1700*, Baltimore, Maryland, 1953, 19.

<sup>8</sup> *Ibid.*, 34.

<sup>9</sup> *Ibid.*, 19.

<sup>10</sup> *Ibid.*, 19-20.

<sup>11</sup> *Ibid.*, 44.

<sup>12</sup> Louis Réau, *French Painting in the Fourteenth, Fifteenth, and Sixteenth Centuries*, trans., Mary Chamot, New York, 1939, 35.

<sup>13</sup> Blunt, 38.

<sup>14</sup> *Museum News*, Toledo Museum of Art, December, 1929, No. 55, 5.

<sup>15</sup> L. de Laborde, *La Renaissance des Arts à la Cour de France*, Paris, 1850, 1.

<sup>16</sup> Peter Mellen, *Jean Clouet, Complete edition of Drawings, Miniatures, and Paintings*, New York, 1971, 3.

<sup>17</sup> L. de Laborde, *La Renaissance des Arts à la Cour de France*, Paris, 1855, ii.

<sup>18</sup> *Ibid*.

<sup>19</sup> E. Moreau-Nélaton, *Le Portrait à la Cour des Valois. Crayons Français du XVI<sup>e</sup> siècle conservés au Musée Condé à Chantilly*, Paris, 1908, Vol. 1, 33.

<sup>20</sup> Laborde, 1855, ii, 565.

<sup>21</sup> Mellen, 12.

<sup>22</sup> *Ibid.*, 12. Réau gives the birthdate of Jean as 1475 (see page 34) and Mellen cites 1541 as the probable year of Jean's death (see Mellen, page 16). François' mother was Jehanne Boucault, the daughter of a jeweler in Tours (see Mellen, page 13). Blunt places the birth of François Clouet nearer to 1510, if not earlier. He feels that the important position which passed to François upon his father's death clearly shows that he was well established as a painter in 1540, thus his age must have been closer to thirty years rather than twenty-five (see Blunt, page 69).

<sup>23</sup> Réau places Jean's first appearance at the Court of Francis I as 1515, Mellen as 1516 (see Réau, page 34 and Mellen, page 12).

<sup>24</sup> Réau, 34.

<sup>25</sup> Mellen, 13.

<sup>26</sup> *Ibid.*, 16, 89.

<sup>27</sup> Albert Châtelet and Jacques Thuillier, *French Painting from Fouquet to Poussin*, Cleveland, Ohio, 1963, 126. (See also *Museum News*, Toledo, 4).

<sup>28</sup> *Ibid.*, 126.

<sup>29</sup> *Ibid.*, 123.

<sup>30</sup> *Ibid.*, 126. Louis Réau feels that, as François Clouet signed his name Franciscus Janetus — a Middle French form of his surname, the Clouets were not Flemish at all but actually French (see Réau, page 34). Few scholars accept this as evidence. Corneille de Lyon, a contemporary of the Clouets was not French from Lyon, but was from The Hague in Holland. His name is clearly an indication of where he worked, but has little to do with his actual place of birth.

<sup>31</sup> Fouquet lived from ca. 1415-1481 (see Réau, page 38 for dates).

<sup>32</sup> Réau, 28. On his trip to Italy he may have met Fra Angelico.

<sup>33</sup> Mellen, 19.

<sup>34</sup> Bourdichon (1457-1521) lived in Touraine. He painted the *Hours of Anne of Brittany* in 1508 (see Blunt, page 18).

<sup>35</sup> Blunt, 18.

<sup>36</sup> *Ibid.*, 18. Bramante's S. Maria presso San Satiro in Milan seems to be the source of Bourdichon's architecture.

<sup>37</sup> Mellen, 12-13 and Réau, 31. In 1516, Perreal and Bourdichon were eighth and ninth on the list and Jean Clouet was fourteenth. By 1522, Perreal had moved to first, Bourdichon to second, and Jean Clouet to fourth.

<sup>38</sup> Mellen, 12-13.

<sup>39</sup> Blunt, 19 and Réau, 31.

<sup>40</sup> Blunt, 19.

<sup>41</sup> Mellen, 18.

<sup>42</sup> Blunt, 19.

<sup>43</sup> Mongan, 158.

<sup>44</sup> *Museum News*, Toledo, 5.

<sup>45</sup> *Ibid*.



<sup>46</sup> *The Man With a Volume of Petrarch*, now in Windsor Castle, is another example.

<sup>47</sup> Châtelet and Thuillier, 124. They also relate the drapery to Leonardo's *Virgin of the Rocks*. They seem to be alone in their suggestions, as other scholars make no mention of such influences.

<sup>48</sup> Traditionally, this work was considered a portrait of Diane de Poitiers but Irene Adler questioned that identity in 1929. Châtelet and Thuillier still are not convinced by Adler since the face of the lady seems to be the same as the *Diana the Huntress* in the Louvre Museum which is a portrait of Diane de Poitiers. Châtelet and Thuillier, 129.

<sup>49</sup> *Museum News*, Toledo, 4.

<sup>50</sup> Réau, 34.

<sup>51</sup> Blunt feels François Clouet may have visited Italy or had seen Titian's portrait of Aretino which Vasari says Francis I owned. Blunt, 69.

<sup>52</sup> *The Lady in Her Bath* may derive from the nude versions of Leonardo's *Mona Lisa* known as Monna Vanna portraits. These portraits probably originated in the workshops of Leonardo. The François Clouet painting may have been influenced by adaptations of the Monna Vanna portraits made by Joos van Cleve. Blunt, 69-70 and Réau, 33.

<sup>53</sup> Agnes Mongan, *Art News*, #45, 1946-7, 25.

<sup>54</sup> Mongan, *Harvard Library Bulletin*, 161-2.

<sup>55</sup> *Ibid.*, 162. "The portrait of Anne, painted from the drawing, is at the University of Illinois."

<sup>56</sup> *Ibid.*, 157 and Mongan, *Art News*, 69.

<sup>57</sup> Louis Dimier, *French Painting in the 16th Century*, New York, 1904, 195-6.

<sup>58</sup> *Ibid.*, 196.

<sup>59</sup> Châtelet and Thuillier, 121.

<sup>60</sup> Réau, 34.

<sup>61</sup> Roy C. Strong, *Portraits of Queen Elizabeth I*, Oxford, 1963, 13-14.

## Illustrations

Fig. 3, Ranuccio Bianchi Bandinelli, *Rome: The Center of Power*, trans., Peter Green, Editions Gallimard, Paris, France.

Fig. 12, Grete Ring, *A Century of French Painting 1400-1500*, Oxford University Press, Glasgow.



Famous European centers of art will be the subject of five lectures on Tuesday and Thursday afternoons during late January and February. The tentative schedule is listed below. A mailed notice will be sent to the Krannert Art Museum Associates early in January giving the definite dates and speakers.

**January 27**

Greece — the Home of Gods and Men

Ann Perkins

**February 1**

Chartres, Paris, Amiens, and Reims

Edwin Rae

**February 3**

Hill Towns of Italy

Allen S. Weller

**February 8**

Chateaux of the Loire Valley

Jack Parker

**February 10**

Bath

Barbara Wriston

A series of small print and photograph exhibitions has been inaugurated, to make the Museum's graphic art collections more accessible to students. Each exhibition will place on display, for a period of two months, approximately twelve prints or photographs. The material selected for each exhibition may be by one artist, or in one technique, or of one period — that is, the material in any one exhibition will be related. The exhibitions will be selected by Frederick Fisher, and they will be hung in the Museum Conference Room on the lower level.

The initial exhibition is composed of prints by the French artist, Jacques Callot (1592/3-1635). He was born in Nancy. As a young man he studied in Rome, and later he was affiliated with the Medici Court in Florence. In 1621 he returned to France and was one of the chief exponents of the Grotesque style in art during the reign of Louis XIII.

Callot's etchings and engravings are noted for his skillful representation of minute detail, particularly in the highly animated figures. The majority of the prints to be shown are from Callot's last great series, the *Grandes Misères de la Guerre*, a social comment on the 1633 invasion of Lorraine by Richelieu.

Attic Red Figure Hydria, Greek, V Century  
B.C.,

**Heracles in the Garden of the  
Hesperides (detail),**

15-<sup>3</sup>/<sub>8</sub>" x 14-<sup>5</sup>/<sub>8</sub>" x 12-<sup>5</sup>/<sub>8</sub>" (39.1 x 37.1 x  
32.1 cm.),

Gift of Mr. Harlan E. Moore, 70-8-4

The Museum trip next spring is planned for a three-day period, and the destination will be New York. Plane reservations will be "open-ended" for the convenience of those who wish to remain longer or continue on to other destinations. Specific information including dates, itinerary, and costs will be mailed to all Krannert Art Museum Associates in December.

### A History of the American Avant-Garde Cinema

Seven programs consisting altogether of thirty-seven films will be shown on seven consecutive Saturday mornings, beginning on January 22 and continuing through March 5. The screenings will take place in the Krannert Art Museum auditorium beginning at ten o'clock.

The film exhibition was organized by The American Federation of Arts and was supported by a grant from the National Endowment for the Arts. It is presented at the Krannert Art Museum as a service to students of cinema, but admission will be open to Krannert Art Museum Associates, within the capacity of the auditorium. The films and dates of their screening will be published in January.

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